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written by Thomas Naogeorgus or Kirchmayer, a German, and was published at Basel, 1553 and 1559. It is not likely that Naogeorgus is referring particularly to the celebration in London.

But a truce to criticism. The points in question are for the most part such as concern the specialist alone. This book will render an important service, if from it the people learn to regard the Mysteries, not as an unaccountable and well-nigh blasphemous product of an ungodly age, but as the work of sincere and reverent men, and as the most faithful mirror we possess of the age in which they were written. Miss Bates has given us the first popular *résumé* of the subject from the stand-point of the unprejudiced student. The lectures will prove interesting and instructive to the general reader, and will be very serviceable to the specialist as a compact presentation of much widely scattered, but important information.

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SAINT FRANCIS OF ASSISI.

Vie de Saint François d'Assise, par PAUL SABATIER, seizième édition, Paris: Fischbacher, 8vo, pp. cxxvi, 418, 1894.

STUDENTS of modern languages and literature cannot afford to let this book go unread. Its theme is in reality the one that interests them more than any other; namely, the specific elements of thought by which the Middle Ages modified ancient languages and literature and made them modern. It was through Italy that the narrow, but essential, rivulet of classical tradition wound its way downward towards the broader levels of the Renaissance. The new potentialities imparted to this stream in mediæval times have one central character,—they derive their force from an attempt to apply to life the ethical maxims of Christ. M. Sabatier evidently belongs to the school of French critics whose happy task it has been to reveal the human and poetical heart in Christ. His book might be entitled: "Francis of Assisi not churchman, but poet." And it is, in a satisfactory and legitimate sense, an application of Renan's method in the 'Vie de

Jésus' to this thirteenth-century hero, who was in person so true an imitation of Christ. If it seems to anyone that these observations are commonplace, and that such a discovery is not large enough to justify the writing of a new life of St. Francis, after the works of Thode, Hase, Chérancé, and Mrs. Oliphant, let him consider whether any man, saint, mystic, scholar, or priest, can contest with Francis the honor of being the first to make a systematic and lifelong effort to apply literally the Christian maxims of poverty and non-resistance, at the same time preserving a sweetness of disposition, a sense of nature, a poetical spirit, a music of the soul, which are no less truly Christian than the maxims themselves. It is for having been the first to adopt both practically and poetically the social and economic teachings of Christ, that St. Francis is not merely the most charming and lovable, but the most influential character of his time. He is the father of Italian literature, not merely because of those few lines of his which we account the first important monument of Italian speech, but because he struck the key in which its loftiest music was to be sounded. And this is, perhaps, why Dante dwells so long upon him, as if to pay his indebtedness to him, not alone as spiritual leader, but as one fit to be crowned,

col nome che più dura e più onora.

For one who has read appreciatively M. Sabatier's book, and plucked from it this core of truth that in St. Francis poet and mystic met, and that in his ears the myriad-voiced music of nature was divine, it is a grateful and imperative task to call attention to his fatherhood of Italian literature, and if that appear a truism, to make it seem less so. His using the vernacular is in keeping with all the effort of his spirit, which was humble, popular, helpful, and disposed to employ, and thereby dignify, the commonplaces of life,—water, sunshine, the speech of every day.

M. Sabatier has another thesis, which he has not worked out so well. It is that the church, jealous of the influence of St. Francis, forced him into a closer organic relation with herself than he desired, and that, therefore, the Franciscan orders were, even during his lifetime, a

departure from his original purpose. This may be true, but it seems to me that the proofs which underlie such conclusions are too narrow and insecure. They are mainly conjectural, being the silence and weakness of Francis in his later days, the changes in his rule, and the variance between Thomas of Celano and the Three Companians. A Catholic writer with the same texts before him might construe the matter differently. This note of controversy is an artistic defect in the book. It obtrudes itself unnecessarily, and clashes with the idyllic character of the purely biographical part, in which M. Sabatier has given a fine example of sympathetic appreciation.

The life is preceded by one hundred and twenty-six pages of excellent bibliographical criticism, and followed by several appendices, of which the one on the stigmata illustrates with what moderation M. Sabatier can treat a subject, where the testimony conflicts with his convictions. Judged by ordinary rules of testimony, St. Francis did receive the stigmata. It is only a good-tempered man who can admit this, though holding that no such thing was possible or really happened.

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FRENCH AND SPANISH LITERATURE.

Contes de Balzac. Edited with Introduction and Notes by GEORGE MCLEAN HARPER, Ph.D., Assistant Professor of French in Princeton University and LEWIS EUGENE LIVINGWOOD, A. B., formerly Instructor in French and German in Princeton University. New York: William R. Jenkins, 8vo, pp. 218.

Juan Valera, El Pajaro Verde. Revised and Annotated for the use of English Students. By JULIO ROJAS, B. en-A. New York: William R. Jenkins, 32mo, pp. 83.

THE 'Contes de Balzac' is a collection of some of the shorter stories or character sketches of Honoré de Balzac. The notes are placed at the foot of the page, an arrangement justified by the character of the selections which are not intended for beginners.

The introduction was written by Professor Harper; it contains some general remarks on

the literary superiority of French novelists, and a sketch of the life of Honoré de Balzac, which is very cleverly done and might serve as a model for similar efforts. The notes are brief and sparingly used, yet they are sufficient for the purpose. On page 184 (middle of page) the phrase . . . *fit de Delbecq l'âme damnée de la comtesse* would seem to require a note on account of the peculiar use of the words *âme damnée*.—Page 185 (l. 13 from top) the text is probably not correct; at any rate, after *nouvelle* a period is required; *alors* begins a new sentence with a new idea.—Page 187 (l. 12 from top) an interrogation point is required after *filles*. On the same page (line 11 from bottom) *ces* should be *ses*.—Page 24 (l. 15 from top) there is a mistake in *s'étaient donc accords*.—Page 42 (l. 15 from top) we read *reapparaitre* for *reparaitre*.

The selections are made with much discrimination, and furnish good specimens of Balzac's style. Balzac treats principally of the abnormal and unhealthy in human nature, and his works are not to be recommended for general reading; but the reputation of the writer is so great that some acquaintance with his manner and method is desirable, while for those who wish to gain a good idea of the principal phases of French literature in this century, the study of Balzac is a necessity.

The book is beautifully printed and highly creditable to the enterprising publisher.

Juan Valera's 'El Pajaro verde' is an amusing little story well-adapted to the needs of the student of Spanish, with full notes by Julio Rojas, B. en-A. I note here a few incorrect accents:—Page 40, *dinero*; page 49, *éléfante*; page 50, *santidad*, *ermitaño*, *maldición*; page 54, *conveniente*, *incompteta*.—Page 7 (l. 9 from top) *basbante* should be, of course, *bastante*.

The notes, as is often the case in such works, are here and there mere translations into idiomatic English. It would have been better to call attention to the idiomatic use of certain words; for example, p. 5, l. 10: *Que ya llevaba el Rey siete años de matrimonio*, where the note translates *que ya llevaba el rey*, "That the King had already been," which does not help the student in construing *de matrimonio*.

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